A Catalogue of

TYPE

HANDY BOXES
ORNAMENTS
PIECE BORDERS
SPACING MATERIAL
RULE and STRIP
BORDERS

BALTIMORE TYPE

and Composition Corporation 700-2 Pennsylvania Avenue Baltimore, Maryland



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GENERAL INFORMATION

The selling prices for the articles listed in this catalog are either printed with the specimen or shown in the table at the bottom of the page.

To insure the proper filling of your order give the name, series number and point size of the item wanted, for instance: 1 Job Font 18 point Garamont Bold, Series No. 548, or 10 lbs. 6 pt. Rule No. 41, or better still, use the regular printed order blank, two copies of which are mailed with this catalog, and additional copies will be abolt furnished.

Specify the manner in which you wish the goods shipped; whether parcel post, express or freight, and if you have a preference, give the name of the transportation company. Deliveries F. O. B. shipping point. Prices are subject to a discount of 2% for cash with order, C. O. D., or on open account if paid within the time specified on invoice.

Open account accomodations will be gladly extended firms of recognized credit standing, or to those who can furnish satisfactory reference.

C. O. D. shipments cannot be made to firms unknown to us unless sufficient cash to cover transportation charges both ways accompanies order.

Every effort is made to keep prices uniform, but owing to the possibility of material variations in the raw metal market, prices are subject to change without notice.

These prices are effective September 1, 1929, and supercede all previous lists and prices listed on specimen sheets dated prior to September 1, 1929.

This catalog is complete to date of issue, September 1, 1929. New items are being constantly added to our line, specimens of which will be mailed as completed.

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Two Questions and the Answer

We are frequently asked:

"Is your type made of hard metal?"
"Will it stand up for long press runs?"

TO PROPERLY ANSWER these questions it may be well to go into a short review of why we are in the type-making and composition business. We abandoned the general printing business because we learned from our experience in that field that there was real need for intelligent trade-plant service, and that many times problems in composition presented themselves that we should have been able to purchase outside much more economically than we could produce in our own plant.

Our plant was equipped with two Monotype Machines, but we soon learned that the varied needs of a moderate sized general printing plant could not be supplied by two Monotype Machines in busy times, and during the dull periods, the two machines were more than enough and idle hours became a very important cost factor. We were thoroughly sold on the non-distribution system and during the dull periods used the casting machines for making sorts to prepare ourselves for the more active periods. This necessitated tying up considerable capital in metal, and when the busy periods arrived we found it did not take very long to deplete our sorts storage, particularly the most frequently used characters of the more popular type faces. An inspection of the sorts storage invariably revealed an over-supply of the seldom-used characters and a total absence of the most-needed ones, and with the machines now busy

on composition it was impossible to make the needed sorts without seriously interfering with production and frequent mold changes.

It seemed obvious that other printers with similar equipment were having the same experience, and in the shops that had no sort-casting equipment conditions were very much worse.

With these facts before us, after careful consideration, we decided to dispose of our press equipment and install, additional machines to enter the trade composition field with the thought of giving particular attention to the type-supply end of the business.

The Monotype machine has a range of sizes from 5 to 12 point in composition and 14 to 72 point in display type, and in addition, 2 to 12 point leads, slugs and rule. We realized that in order to handle this wide range of sizes economically, it would be necessary to install a sufficient number of machines to reduce mold changes to a minimum.

The next problem that confronted us, and probably the most important, was the proper selection of metals for the different items we manufacture, an explanation of which will answer the questions at the opening of this article. After considerable experimenting and tests in which we received the hearty co-operation of several prominent local printer-customers, the following standards were adopted and are still in use.

On composition sizes, 5 to 12 point, a special Monotype formula is used for reason that tests in our own, and the plants of several customers, proved conclusively that new type could be supplied at lower cost than the actual labor cost of distributing used type, and complete non-distribution is strongly recommended on these sizes.

On the larger sizes, 14 to 36 point, and all borders and ornaments, these same tests revealed the fact that the

labor cost of distributing used type was less than the cost of new type, and the best grade hard metal was adopted for these sizes, permitting continuous distribution where desirable and non-distribution where shor conditions warranted.

On rule and strip border the same special monotype formula that goes into the 5 to 12 point type is used for formula that goes into the 5 to 12 point type is used and the volume of sales on this class of material clearly and slaps are made from all new linotype metal, which also strip and slaps are made from all new linotype metal, which product, in that the price is uniformly less and the return value as old metal is greater.

The question of "standing up" for long runs on press, in the opinions of recognized authorities, is more a matter of even impression and proper "make-ready" than hard type metals knows that limotype metals is much softer than either foundry or regular monotype metal, yet limotype composition will "stand-up" for well over 150,000 impressions and in many instances has been perfectly satisfactory for double that number when carefully made-ready.

The writer is reminded of a form set in Monotype Caslon by Baltimore Type and Composition Corporation and printed by The Adpress, of Baltimore, for the Baltimore Sun, on which the first and last sheets of a 30,000 run on enamel paper was inspected under a glass by Mr. Chas. Cahn, of The Adpress, and no wear was perceptible.

The next problem was to market the material in the most attractive form from the customer's viewpoint and to stock it in a manner to meet all reasonable demands for service. Filling cases "off the machine" had been tried and found wanting. When a customer decided on the purchase of a series of type to be laid in his cases, he did not want to wait weeks for the delivery, nor could he wait a day or two for resorting cases when they became depleted from use. The only solution to this problem was to stock every face shown in our catalogue in sufficient quantity to fill orders and resort cases from made-up stock. This has been done, and instances can be recalled where we have filled orders for complete series, roman and italic, light and bold, forty cases in all, in twenty-four hours. Re-sorting cases or filling one or two cases within a few hours is a part of our regular routine and is a daily occurrence.

Complete Composing Room Service

Composition on the Galley

This service is the oldest form of trade-plant activity, and for a long time meant machine composition delivered to the customer on galleys, more or less carefully read and corrected, following copy and instructions to the letter, the responsibility for every phase of the job resting with the customer.

With the advent of the modern trade plant this service is being much less frequently used, but where we are called upon for it, we are often able to be of material assistance to the customer by checking type sizes, where space to fill is known, suggesting or consulting with him as to the best face to use with relation to the page size, margins, and class of stock on which the buffer of the principle of the page of the comparison of the page size, where the page is the page of the p

Complete Make-Up This feature of our activities is by far the most important and profit able service presented to printers in recent years in that it makes possible a profit without investment, a known cost for a factor that has always been about one-half guess, new material on every job, both type and spacing, delivered to the printer-existence ready to lock up for press, or locked up in our plant and delivered to the tondrey for plating.

Another very attractive feature of our complete makeup is the wide range of type styles, borders, ornaments, rules, special characters, etc., shown in our catalogue, any item of which may be specified in composition furnished by us. This enables the printer to furnish the type style selected by his customer, or the one best suited to the particular job, without the necessity of installing the complete series in his own composing room. You may often induce your customer to take what you have, but he is never entirely satisfied with a substitute.

Non-distribution in the printer's own Non-Distribution composing room is now an established fact, its economies having been proven by actual experience and tests in some of the industries most efficiently managed, and completely-equipped composing rooms. Cost systems have taught most printers that the road to profit lies in the elimination of the idle hour. Keeping the working force producing, and giving them a plentiful supply of type and spacing material is a long step in the right direction. A compositor who takes an interest in his job likes to produce, create and build into tastefully-arranged pages the copy furnished him. "Picking" sorts and ofttimes being forced to change type face or size selected because there is "no type in the case" is distasteful to him and diverts his mind from the job in hand. Then again he may "pick" sorts from a live job that has been finally OK'd and the job may go to press without replacing the sorts. If he must distribute, he invariably looks upon this work as a necessary evil and performs it in a halfhearted manner, often resulting in "dirty" cases, mixed spaces and quad boxes full of pi.

Case-Filling and Re-sorting entirely eliminates these objectionable and dangerous practices and keeps your cases in good working condition at all times. Original case fillings are made locally and in near-by cities and

towns by bringing the cases into our plant for filling, thereby saving the printer the rather expensive item of "laying" package fonts. When the cases become depleted from use to a point where re-sorting is necessary, the cases are returned to our plant, the depleted characters replenished and the charge determined by the difference in weight when received and when delivered.

In the case of out-of-town customers, the original fillings are made from package fonts, either job or weight fonts, and the re-sorting service is handled by the use of our exclusive Non-Distribution Sorts Order.

This order blank lists the characters contained in the fonts, and a box is provided to check the needed characters. The proper proportion of the characters wanted is determined by means of a plan that so far as we know is original and exclusive with us, in that the order blank provides a space to check the kind of case to be sorted and we send a sufficient quantity of the character to comfortably fill the boxes in the case. This plan was adopted after a period of experimenting during which several other plans were tried out, and is working to the entire satisfaction of a number of out-of-town customers who are using it. We strongly recommend its adoption for convenience and economy. A copy of the Non-Distribution Sorts Order, which is self-explanatory, will be gladly sent upon request.

Case-filling and re-sorting orders, both for local and out-of-town service, are filled from a large and complete stock, and not made-to-order as received, thereby assuring prompt delivery or shipment. Most orders are delivered or shipped the same day received, and in many cases, where the customer's requirements make it necessary, case-filling and re-sorting are handled within an hour or two.

A representative competent to give you any desired information and intelligent suggestions on this service is at your disposal for consultation both locally and out of town. The Handy Box Line This method of packing and practice of the Charlest packed with regular fonts and cover about everything that could possibly be needed in the modern composing room. The buxes themselves are telescope style, substantially constructed of chip board reinforced with strong kraft paper covering and provide in themselves easily-accessible and permanent storage for the characters they contain.

Stock and Storage
Type is carried in stock in package fonts, both job and weight, and in bulk for case-filling and sorts service. Borders and ornaments are stocked in Handy Boxes and Fort Packages only, but can be furnished on special order of not less than 1 lb. of a character at the regular sorts prices. Quads and spaces are stocked in job fonts and 5-lb. assorted packages, and can be supplied from bulk storage in any quantity desired. Rule is stocked in 24-inch strips and packed in 5 and 10 lb. packages and 100-lb. packages a

Every item shown in our catalogue is carried in stock for immediate delivery or shipment in any reasonable quantity.

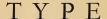
The Quality of our product is given careful attention and we are quite proud of the fact that the material is daily meeting the exacting requirements of a number of the industry's leading printing establishments and advertising organizations. We are constantly striving for improvement and a cordial invitation is extended to visit our plant and inspect our methods and stocks.

WEIGHT FONTS

In order to establish uniformity in weight fonts we have adopted the schemes listed below with a view to having our weight fonts in 12 to 36 point comfortably fill a full-size California job case. The schemes have been carefully checked and the normal set faces will fill a case to about two-thirds of its capacity, or a good working filling. This will make "skinny" or condensed faces fall slightly short and "fat" or extended faces correspondingly full. A full-size California job case will not accomodate weight fonts of 48. 69 and 72 point.

Weight fonts of 6, 8, 10 and 12 point composition faces are fonted according to standard schemes and are intended to supply a sufficient quantity of the type to meet the average need rather than to fill a case.

6 point	12 lbs.
8 point	17 lbs.
10 point	22 lbs.
12 point composition faces	28 lbs.
12 point display faces 65A—200a	20 lbs.
14 point	23 lbs.
18 point	23 lbs.
24 point	25 lbs.
30 point	28 lbs.
36 point	32 lbs.
48 point	30 lbs.
60 point	45 lbs.
72 point	60 lbs.



HE type styles shown in this section have been selected to meet the requirements of

every class of printed matter from an envelope corner to the most elaborate broadside.

Job, junior and weight fonts carried in stock in packages make purchasing convenient for the small, medium or large composing room and our casefilling and re-sorting service takes prompt care of the users of non-distribution.

Any specimen shown in the entire catalogue may be specified for use in composition and make-up furnished by us.



GARAMONT

Series 248

6 Point Garamont, Series 248

O FOUR CASTAINTS, AN important part of one of the major industries, seems to stand out as an art for which no accurage has been stated on as an art for which no accurage has been switten on the art of typography, but the fact that natural laws underfit every article cryptography, but the fact that natural laws underfit every article cryptography, but the fact that natural laws underfit every article cryptography, but the fact that natural laws underfit every article cryptography, but the fact that natural laws underfit every article cryptography.

8 Point Garamont with Small Caps, Series 248 COMPOSITION. AN IMPORTANT PART OF ONE OF the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the art of typography, but the fact that natur

10 Point Garamont with Small Caps, Series 248 COMPOSITION, AN IMPORTANT PART of one of the major industries, seems to stand out as an art for which no attem pt has been made to discover scientific principles. Volumes have been written

12 Point Commont with Small Cass, Series 248

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14 Point Garamont with Small Caps, Series 248

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36 Point Garamont, Series 248

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	PRIC	ES AND FOR	T SCHEME	OF GARA	MONT-SERI	ES 248		
Point	R	egular Job Fon	ts	J	unior Fonts		Weight Font	
Size	Caps	Small Caps	Lower Case	Caps	Small Caps	Lower Case		
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A= \$.75 23A95 25A- 1.25 25A- 1.80 14A- 1.20 14A- 1.80 10A- 2.55 6A- 2.55 6A- 3.45	25A55 28A65 28A75 14A- 1.15 14A- 1.49	125a- \$1.20 125a- 1.75 125a- 2.50 125a- 3.60 29a- 1.35 29a- 2.10 10a- 2.55 12a- 2.55 12a- 3.90	10A-\$.35 10A40 10A60 10A75 7A90 7A- 1.20 SA- 1.80 3A- 1.80 3A- 2.70	10A= .30 10A= .35 10A= .40 7A= .70 7A= .90	20n-\$.35 20n40 20n40 20n75 15a90 15n- 1.20 10a- 1.80 6n- 1.90 6n- 2.70	58c Ib. 54c Ib. 50c Ib. 48c Ib. 48c Ib. 48c Ib. 48c Ib. 48c Ib.	

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GARAMONT ITALIC

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8 Point Garamont Italic, Series 2481

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24 Point Garamont Itsdic, Series 2481

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Characters in Complete Fons-ABCDEFGHIJKLMNOPQRSTUVWXYZ Cabcdefghijklmnopqrstuvwxyzfiffffffl.,-;: '!?\$1234567800 Swash Characters for Garamont Italic are furnished in 14 to 36 point and packed in Handy Boxes. (See pages 121 and 122 of Handy Box Section.)

	PRICES AND F	ONT SCHEMES OF	GARAMONT ITAL	1C-SERIES 2481	
	Regular	Job Fonts	Junios	Fonts .	Weight Font
	· Chos /	Lower Case	Caps	Lower Case	
nt nt nt nt nt nt	25A \$.75 25A .85 25A 1.25 25A 1.79 -14A 1.10 14A 1.80 10A 2.55 6A 2.55	125a \$1.30 125a 1.50 125a 2.40 125a 3.25 29a 1.25 29a 1.95 19a 2.10 12a 2.25	10A \$.35 10A 40 10A .60 10A .75 7A .90 7A 1.20 5A 1.80 3A 1.80 3A 2.70	20a \$.85 20a	58c lb. 54c lb. 56c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

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GARAMONT BOLD

Series 548

6 Point Garamont Bold, Series 548

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8 Point Garamont Bold, Series 548

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10 Point Garagiont Bold, Series 548

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14 Point Garamont Bold, Series 548

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18 Point Garamont Bold, Series S48

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24 Point Garamont Bold, Series 548

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Characters in Complete Font—ABCDEFGHIIKLMNOPORSTUVWX YZ&abcdefghijklmnopqrstuvwxyzfiffffffffl.,-';:!?\$1234567890

Polat	Regular	lob Fonts	Junios	Weight Font	
Size	Caps	Lower Case	Caps	Lower Case	Weight Fone
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A \$.75 25A .93 25A .1.25 25A .1.60 14A .1.25 16A .2.10 6A .2.10 6A .3.45	125a \$1.45 125a 1.90 125a 2.75 125a 3.50 29a 1.25 29a 2.10 19a 2.40 12a 2.40 12a 3.75	10A \$ 35 10A 46 10A 66 10A 75 7A 96 7A 1.20 5A 1.30 3A 1.30	20a \$.35 20a 46 20a 66 20a 75 13a 96 15a 1.20 10a 1.80 6a 1.80 6a 2.79	58c lb. 54c lb. 59c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

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GARAMONT BOLD ITALIC Series 5481

6 Point Garamont Bold Italic, Series 5481

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8 Point Garamont Bold Italic, Series 5481 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to dis cover scientific principles. Volumes have been written on the art of typography, but the fact

10 Point Garamont Bold Italic, Series 5481

COMPOSITION. AN important part of one of the major industries, seems to stan d out as an art for which no attempt has been made to discover scientific principl es. Volumes have been written on the ar 12 Point Garamont Bold Italic, Series 5481

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14 Point Garamont Bold Italic, Series 5481

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18 Point Garamont Bold Italic, Series 5481

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24 Point Garamont Bold Italic, Series 5481

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30 Point Garamont Bold Italic, Series 5481 Composition, an important part of Composition, an important p

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PRICES AND FONT SCHEMES OF GARAMONT BOLD ITALIC-SERIES 5481 Weight Font Composition, an important part of one of the major industries, s

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Series 268

KENNERLEY OLD STYLE

6 Pt. Kennerley Old Style, Series 268 with Small Caps COMPONTION. AN introduced reason from the 400 milliones, seems to strad out as in art for which no attempt has been made to discover scientific penagies. Volumes have been wratten on the art of typography, but the fart that natural lows underso every attitude expression sense in have been on the component of the component of

8 Pt. Kennerley Old Style, Stries 268 with Small Cape COMPOSITION, AN IMPORTANT PART OF ONE OF the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural law

10 Pt. Kennerley Old Style, Series 268 with Small Caps COMPOSITION, AN IMPORTANT PART of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the

12 Pt. Kemnetey Old Style, Series 268 with Small Cape
COMPOSITION, AN IMPORTANT
part of one of the major industries,
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umes have been written on the ar

16 Pt. Kennerley Old Style, Series 268 with Small Cape COMPOSITION, AN IMPORT ant part of one of the major i ndustries, seems to stand out as an art for which no attempt has been made to discover sci

18 Pt. No. 1 Kennerley Old Style, Series 268 with Small Cape

COMPOSITION, AN IMPORTANT PART OF ONE OF THE MA jor industries, seems to stand out as an art for which no

18 Point No. 2 Kennerley Old Style, Series 268

COMPOSITION, an important part of one of t

Composition, an important part of on

30 Point Kennerley Old Style, Series 268

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36 Point Kennerley Old Style, Series 268

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KENNERLEY OLD STYLE

Series 268

48 point Kennerley-Series 268-Job Font 3A \$3.75, Sa \$2.85

Composition, an i mportant part of o ne of the major ind

Composition, a n important par t of one of thes!

Composition an important

KENNERLEY OLD STYLE ITALIC . Series 2681

6 Point Kennerley Italic, Series 2681

O FORM SCHIMENCY FERRE, SETTED FOR 5 COMPESSITION, AN important part of one of the major industrian, serva to stand out as an art for which so attrapp has been wade to discover schemely perceiples. Volumes have been written on the ort of oppoparity, but the fact that existed have undertered and the schimens of the servation of these fortile conventions contributed as the servation of these fortile

8 Point Kennerley Italic, Series 2681

COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the art of typography, but the fact that noticed laws underlie

10 Point Kennerley Italic, Series 2681
COMPOSITION, AN important part of
one of the major industries, seems to stand
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12 Polat Kennericy Italic. Series 2681
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14 Foint Kennerley Italic, Series 2681 COMPOSITION, AN important part of one of the major in dustries, seems to stand out as

18 Point No. 1 Kennerier Italic, Series 2681 COMPOSITION, AN im portant part of one of the m

mes have been written on the art of typogra
18 Point No. 2 Kennerley Italic, Series 2681
COMPOSITION, an

COMPOSITION, an important part of one of the major industries, seems to stand out as an art for

24 Point Kennerley Italic, Series 2681

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36 Point Kennerley Italic, Series 2681

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Characters in Complete Font—A BCDEFGHIJKLMNOPQRSTUVXYZW @ abcdefghijklmnopqrstuvwxyzffffffff...;;'!?\$1234567890

Swash Characters for Kennerley Old Style are furnished in 10 to 36 point and packed in Handy Boxes. (See pages 122, 123 and 124 of Handy Box Section.)

KENNERLEY BOLD

Series 269

6 Point Kenzerly Bold, Stries 269
COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws

8 Foint Kennerly Bold, Series 269
COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt

has been made to discover scientific principles. Volumes have been written on 10 Point Kennerly Bold, Series 269 COMPOSITION, AN important p

COMPOSITION, AN important p art of one of the major industries, seems to stand out as an art for w hich no attempt has been made to discover scientific principles. Volu 12 Point Kennerly Bold, Serine 209
COMPOSITION, AN import
ant part of one of the major
industries, seems to stand out
as an art for which no attem
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scientific principles. Volum

16 Polet Kennerly Bold, Series 269
COMPOSITION, AN imp
ortant part of one of the m
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no attempt has been made

18 Point No. 1 Kennerly Bold, Series 269

COMPOSITION, an important part of one of the m ajor industries, seems to stand out as an art for wh

18 Point No. 2 Kennerly Bold, Series 269

COMPOSITION, an important part of one 24 Point Kennety Bold, Series 269

Composition, an important part of

30 Point Kennerly Bold, Series 269

Composition, an important

36 point Kennerly Bold, Series 269

Composition, an impo

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	PRICES AND F	ONT SCHEMES OF	KENNERLEY BO	LD-SERIES 269	
Point	Regular	Job Fonts	Junior	Weight Font	
State	Caps	Lower Case	Caps	Lower Case	
6 point 8 point 10 point 12 point 12 point 18 point No. 1 18 point No. 2 24 point 30 point	25A \$.75 25A 95 25A 1.25 25A 1.80 14A 1.20 14A 2.25 10A 2.25 6A 2.70	125a \$1.68 125a 2.95 125a 3.00 125a 4.00 29a 1.50 29a 2.10 29a 2.40 19a 2.85 12a 3.60	10A \$.35 10A 40 10A 60 10A 75 7A 90 7A 1.20 7A 1.20 5A 1.80 3A 1.80	20a \$.35 20a 46 20a 66 20a 75 15a 1,20 15a 1,20 10a 1,30 6a 1,30	58c lb. 54c lb. 50c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

KENNERLEY BOLD

Series 269

48 polat Kennerley Bold—Series 269—Job Font 3A \$4.00, 5a \$3.25

Weight Font, 65c lb

Composition, an important part of one of the majo

Composition, an important part of one of

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KENNERLEY BOLD ITALIC Series 2601 9

6 Point Kennerly Bold Italic, Series 2691 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws underlies

8 Point Kennerly Bold Italic, Series 2691 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the

10 Point Kennerly Bold Italic, Series 2691 COMPOSITION, AN important p art of one of the major industries, seems to stand out as an art for wh ich no attempt has been made to di scover scientific principles. Volum

12 Point Kennerly Bold Italic, Series 2691 COMPOSITION, AN impor tant part of one of the major industries, seems to stand out as an art for which no attem pt has been made to discover s cientific principles. Volumes

14 Point Kennerly Bold Italic, Series 2691 COMPOSITION, AN im portant part of one of the major industries, seems to stand out as an art for wh ich no attempt has been m

18 Point No. 1 Kennerly Bold Italic, Series 2691

COMPOSITION, an important part of one of the major industries, seems to stand out as an art for

18 Point No. 2 Kennerly Bold Italic, Series 2691

Composition, an important part of one of t

24 Point Kennerly Bold Italic, Series 2691 Composition, an important part o

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mposition, an impo

Characters in Complete Font—ABCCDEEFGGHIJKLMNOPQR STGUV UWXYZSabcdefghijklmnopqrstuvwzyzfiffffff ...:!!S1234567890

Point	Regular	lob Fonts	Junion	Fonts	Weight Font
Stre	· Caps	Lower Case	Caps	Lower Case	
6 point 8 point 10 point 12 point 14 point 18 point No. 1 18 point No. 2 25 point	25A \$.75 25A .95 25A .1.25 25A .1.80 14A .1.35 14A .1.86 14A .2.25 10A .3.15	125a \$1.65 125a 2,05 125a 3.00 125a 4.00 125a 4.00 29a 1.50 29a 2.25 29a 2.70 19a 3.15	10A \$.35 10A .40 10A .60 10A .75 7A .90 7A .1.20 7A .1.20 5A .1.80	20a \$.35 20a 40 20a .60 20a .75 15a .90 15a 1.20 15a 1.20	58c lb. 54c lb. 59c lb. 48c lb. 48c lb. 48c lb. 48c lb.

CASLON OLD STYLE

040

Series 137-37

6 Point Caston Old Style, Series 137, with Small Cape COMPOSITION, AN IMPORTANT PART OF ONE OF THE major indutries, scern to stand out as an art for which has attempt has been made to discover scientific principles. Volumes have been written on the art of typest aphy, but the fact that natural laws underlie every

8 Point Casion Old Style, Series 137, with Small Caps COMPOSITION, AN IMPORTANT PART OF O ne of the major industries, seems to stand ou t as an art for which no attempt has been m ade to discover scientific principles. Volumes have been written on the art of typography, b

10 Point Casion Odd Style, Series 137, with Small Cape COMPOSITION, AN IMPORTANT PAR t of one of the major industries, seem s to stand out as an art for which no attempt has been made to discover se ientific principles. Volumes have been 12 Point Cases Od Style, Series 137, with Small Cuse COMPOSITION, AN IMPORTAN t part of one of the major industries seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been writ

14 Point Caulos (Old Styris, Series 37 COMPOSITION, AN im portant part of one of the m ajor industries, seems to sta nd out as an art for which no attempt has been made t

18 Point Caslon Old Style, Series 37

Is the cube college, being 70 N, an important part of one of the major industries, seems to stand out as an art for which no attempt has been made to dis

Composition, an important part of one of the major industries, seems

30 Point Casion Old Style, Series 37

Composition an important

36 Point Casion Old Style, Series ,37

Composition an impo

Characters in Complete Font—ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyzfifffffffff.,-;;'!?

F	PRICES AND FONT SCHEMES OF CASLON OLD STYLE—SERIES 137-37										
Point	R	egular Job For	ts		Junior Fonts		Weight Font				
Size	Caps	Small Cape	Lower Case	Caps	Small Caps	Lower Case					
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A-\$.75 25A95 25A- 1.26 25A- 1.70 14A- 1.35 14A- 2.10 10A- 2.70 6A- 2.70 6A- 3.90	25x-\$.45 25x55 25x65 25x75	1250-\$1.45 125a= 1.99 125a- 2.59 125a- 3.75 29a- 1.35 29a- 2.25 10a- 2.70 12a- 3.00 12a- 4.29	10A-\$.35 10A40 10A75 7A90 7A- 1.20 5A- 1.80 3A- 2.70	10a-\$.30 10a30 10a35 10a40	20a-\$.35 20a40 20a60 20a75 15a90 15a- 1.20 10a- 1.80 6a- 1.80	58c lb. 54c lb. 59c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.				

CASLON OLD STYLE ITALIC . Series 371

6 Point Cashon Old Style Italic, Series 371 COMPOSITION, AN important part of one of the major to the systems of the style and out of one of the major than the systems of the style and the style of the american bear or with a major than the style of the style fact that natural less underlie erry writhic expression are

8 Point Caslon Old Style Italic, Series 371
COMPOSITION, AN important part of one
of the major industries, seems to stand out as an
art for which no attempt has been made to discover scientific principles. Volumes have been
written on the art of typography, but the fact th

to Point Casion Old Style Italic, Series 371
COMPOSITION, AN important part
of one of the major industries, seems to
stand out as an art for which no attempt
has been made to durcover scientific pri
nciples. Folumes have been written on

12 Point Coston Old Style Italic, Section 311
COMPOSITION, AN important
part of one of the major industries,
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hich no attempt has been made to
discover scientific principles. Vo
lumes have been written on the ar

14 Point Casion Old Style Italia, Series 371

COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to

18 Point Cashoo (18) Style Italic, Series 171 COMPOSITION, an important part of one of the major industries, seems to stand out as an art

24 Pt. Casion Old Style Italic, Series 371

Composition, an important part of one of the major industries, seems to

Composition, an important pa

36 Point Carlon Old Style Italic, Series 37

Composition, an importa

Characters in Complete Font—ABCDEFGHIJKLMNOPORSTUVWX YZ でabcdefghijklmnopqrstuvwxyzfiffffffff.,-;'!?第1234567890

Swash Characters for Caslon Old Style Italic are furnished in 14 to 36 point and packed in Handy Boxes. (See pages 120 and 121 of Handy Box Section.)

	RICES AND FONT	SCHEMES OF CA	SLON OLD STYLE	ITALIC-SERIES	371
Point	Regular	Job Fonts	Junios	Fonts	
Size	Саря	Lower Case	Cape	Lower Case	Weight Font
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A \$.75 25A .55 25A .1.25 25A .1.70 14A .1.35 14A .1.95 10A .2.85 6A .2.79 6A .4.05	125a \$1.35 125a 1.80 125a 2.50 125a 3.75 20a 1.35 20a 2.10 19a 2.70 12a 2.70 12a 4.05	10A \$ 35 10A 440 10A 60 10A 75 7A 90 7A 1.20 5A 1.80 3A 1.80 3A 2.70	20a \$.35 20a 40 20a 60 20a .75 15a 90 15a 1.20 10a 1.80 6a 1.80 6a 2.70	58c lb. 54c lb. 59c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

CASLON BOLD

Series

6 Point Caslon Bold, Series 79

O Form Castles room, occurry COMPOSITION, AN important pert of one of the major industries, seems to etand out as an art for which no attempt has been made to discover scien-tific principles. Volumes have been written on the art of typography, but the fact that natural laws

8 Point Caslon Bold, Series 79

COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the

10 Point Casion Bold, Series 79

COMPOSITION, AN Important p art of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. V

11 pt. Casion Bold, Series 79 COMPOSITION, AN importan t part of one of the major ind ustries, seems to stand out as

an art for which no attempt h 12 Point Casion Bold, Series 79

COMPOSITION, AN import ant part of one of the major industries, seems to stand o

14 Point Casion Bold, Series 79 COMPOSITION, AN i mportant part of one of the major industries, se

18 Point Caston Bold, Series 79 COMPOSITION, AN important part of one of the major industries, seems to st

Composition, an important part of one of the major industries,

30 Point Casion Bold, Series 79

emposition, an importa

36 Point Caslon Bold, Series 79

Composition, an imp Characters in Complete Font-ABCDEFGHIJKLMNOPORST

	PRICES AND	FONT SCHEMES	OF CASLON BOLD	SERIES 79					
Point	Regular	ob Fonts	Junio	Junior Fonts					
Size	Caps	Lower Care	Cape	Lower Case	Weight Font				
6 point 8 point 10 point 11 point 12 point 14 point 18 point 24 point 30 point 36 point	25A \$.75 25A 1.10 25A 1.25 25A 1.70 25A 1.70 14A 1.35 14A 2.25 10A 3.00 6A 2.85 6A 4.80	125a \$1.60 125a 2.20 125a 2.25 125a 3.35 125a 3.85 125a 3.85 29a 1.50 29a 2.25 19a 3.00 12a 3.15	10A \$.35 10A .40 10A .60 10A .70 10A .70 10A .75 10A .75 7A .50 7A .1.30 3A .1.30 3A .2.70	20a \$.35 20a 40 20a 60 20a 60 20a .70 20a .75 15a .90 15a 1.20 10a 1.80 6a 1.80 6a 2.70	58c lb. 54c lb. 59c lb. 49c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.				

CASLON BOLD ITALIC - Series 791

6 Point Casion Bold Italic, Series 791

COMPOSITION, AN important port of one of the mojor industries, seems to stond out or an ort for which no ottempt has been mode to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws

& Point Casion Bold Italic, Series 791

COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the

10 Peiat Cuiba Bold Italic, Series POI COMPOSITION, AN important p art of one of the major industries, seems to stand out as an art for which no attempt has been ma de to discover scientific principle 12 Point Castes Bold Italic, Series 791
COMPOSITION, AN import
ant part of one of the major
industries, seems to stand o
ut as an art for which no att
empt has been made to disc
over principles. Volumes ha

14 Point Coulous Bold Haller, Series 191
COMPOSITION, AN
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of the major industries,
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an art for which no at

IN Philo Louis Bold Miles Strice 1911

COMPOSITION, an important part of one of the major industries, seems to stand out as an art for which no at

Composition, an important p art of one of the major indust

30 Point Casion Bold Italic, Series 791

Composition, an import

Point Casion Bold Italic, Series 79

Composition, an im

Characters in Complete Font—ABCDEFGHIJKLMNOPQRS TUVWXYZ&abcdefghijklmnopqrstuvwxyzfiffffiffi -;::'!?\$1234567890

PRICES AND FONT SCHEMES OF CASLON BOLD ITALIC—SERIES 791							
Point Size	Regular Job Fonts		Junios	Weight Font			
	Cape	Lower Case	Caps	Lower Case			
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point	25A \$.75 25A .95 25A 1.25 25A 1.70 14A 1.50 14A 2.55 10A 3.40 6A 3.30	125a \$1.60 123a 2.20 125a 2.75 125a 3.85 29a 1.65 29a 2.55 19a 3.00 12a 3.30	10A \$.35 10A 49 10A .69 10A .75 7A .99 7A 1.20 3A 1.80 3A 1.80	20a \$ 35 20a 46 20a 60 20a 50 20a 25 15a 90 15a 1.20 10a 1.80 6a 1.80	58c lb. 54c lb. 54c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.		

CHELTENHAM WIDE

Series 164

6 Peier Cheltenham Wide, Series 164, with Small Caps COMPOSITION, AN INFORMANT PART OF ONE, OF THE major industries, seems to stand out as an art for whic cipies. Volumes have been written on the art of typogr aphy, but the fact that natural laws underlie every

8 Point Cheltenham Wide, Series 164, with Small Cape COMPOSITION, AN IMPORTANT PART OF O ne of the major industries, seems to stard ou t as an art for which no attempt has been m ade to discover scientific principles. Volumes have been written on the art of typography, b

10 Peast Chettenhau Wide, Series 164, with Small Cape COMPOSITION, AN IMPORTANT PAR t of one of the major industries, seem s to stand out as an art for which no attempt has been made to discover se ientific principles. Volumes have been

12 Point Cestredam Web, Sette 161, with Small Cape COMPOSITION, AN IMPORTAN t part of one of the major industries, seems to stand out as an a rt for which no attempt has been made to discover scientific principles. Volumes have been writ

14 Point Chelianham Wide, Series 164
COMPOSITION, an import
ant part of one of the major
industries, seems to stand out
as an art for which no atte
mpt has been made to disco

18 Tright-Common Wide, Section 164 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover

Composition, an important part of one of the major industries, seems to stan

80 Foliat Cheltenham Wide, Series 164

Composition, an important par

36 Point Cheltenham Wide, Series 164

Composition, an importa

Characters in Complete Font—ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyz])fifffffffffff....:'!?\$1234567890

PRICES AND FONT SCHEMES OF CHELTENHAM WIDE-SERIES 164							
Point Size	Regular Joh Fonts			Junior Fonts			Weight Font
	Caps	Small Caps	Lower Case	Caps	Small Caps	Lower Case	Weigot Font
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point 30 point	25A-\$.75 25A95 25A- 1.70 14A- 1.35 14A- 1.80 10A- 2.40 6A- 2.50	25A=\$.45 25A= .55 25A= .68 25A= .75	125a=\$1.45 125a= 1.90 125a= 2.50 125a= 3.75 29a= 1.35 29a= 2.70 10a= 2.70 12a= 2.53 12a= 3.30	10A=\$.35 10A= .40 10A= .60 10A= .75 7A= .90 7A= 1.20 5A= 1.80 3A= 2.70	10x-\$.80 10x30 10x85 10x40	20x-\$.35 20x40 20x60 20x75 15x90 15x- 1.20 10x- 1.80 6x- 1.80	58c lb. 54c lb. 59c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

CHELTENHAM WIDE ITALIC

Series 1641

6 Point Cheltenham Wide Italic, Series 1641 COMPOSITION, AN important part of one of the major industrie, sowns as stead out as an oil for which most company to the control of the control of the terms have been written on the art of hyperpuby, but the fault that natural laws underlie every criticit expression.

8 Point Cheltenham Wide Italic, Series 1641 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no altempt has been made to discover scientific principles. Volumes have been written on the art of (ypography, but the fact that natur

10 Point Cheltenham Wide Italic, Series 1641
COMPOSITION, AN important part
of one of the major Industries, seems to
stand out as an art for which no attem
pt has been made to discover scientific principles. Volumes have been written on

12 Point Contenham With table, Series 1641
COMPOSITION, an important
part of one of the major industries,
seems to stand out as an art for w
hich no attempt has been made to
discover scientific principles. Vol
umes have been written on the art

14 Point Coeltenham Wide Italia, Series 1641
COMPOSITION, an important part of one of the major industries, seems to stand out as an art for which no attempt has been made to

COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to disco

24 Point Cheitenham Wide Italic, Series 1641

Composition, an important part of o ne of the major industries, seems to

Composition, an important p

86 Point Cheltenham Wide Italic, Series 1641

Composition, an importa

Characters in Complete Font—ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefshijklmnopgrstuvwxyzffffffff..-;:'!?

Point	Regular	Job Fonts	Junior Fonts		Weight Font	
Size	Cape	Lower Case	Caps	Lower Case		
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point	25A	125a 1.35 125a 1.80 125a 2.59 125a 3.75 29a 1.50 29a 2.40 19a 2.55 12a 2.70	10A	20a	58c lb, 54c lb, 56c lb, 48c lb, 48c lb, 48c lb, 48c lb, 48c lb,	

CHELTENHAM BOLD

Series 86

6 Point Cheltenbam Bold, Series 86

COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scien-tific principles. Youmes have been written on the art of typography, but the fact that natural laws

8 Point Cheltenham Bold, Series 86

COMPOSITION, AN important part of one of the major industries, seems to stand out as en art for which no ettempt has been made to discover scientific principles. Volumes have been written on the

10 Point Cheltenham Bold, Series 86 COMPOSITION, AN important pa rt of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. 12 Point Cheltenham Bold, Series 86 COMPOSITION, AN import ant part of one of the major industries, seems to stand out as an art for which no att

empt has been made to disco ver scientific principles. Vol

14 Point Cheltenham Bold, Series 86 COMPOSITION, AN imp ortant part of one of the major industries, seems to stand out as an art for w hich no attempt has bee

18 Point Cheltenham Rold, Series & COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been ma

Composition, an important part of one of the major industries, seems

30 Point Cheltenham Bold, Series 86

omposition, an important p

36 Point Cheltenham Bold, Series 86

Composition, an import

	PRICES AND F	ONT SCHEMES OF	CHELTENHAM B	OLD—SERIES 86	
Point	Regular 1	lob Fonts	Junios	Fonts	Weight Font
Size	Caps	Lower Case	Caps	Lower Case	
6 point 8 point 10 point 12 point 14 point 18 point 24 point 10 point	25A \$.75 25A 1.10 25A 1.25 25A 1.70 14A 1.35 14A 1.39 10A 2.50 6A 2.40 6A 3.60	125a \$1.60 125a 2.20 125a 2.75 125a 3.85 25a 1.50 29a 2.10 19a 2.50 12a 2.40 12a 3.70	10A \$.35 10A 40 10A 60 10A .75 7A .75 7A 1.29 5A 1.80 3A 1.86 3A 2.70	20a \$.35 20a 40 20a 64 20a .75 15a .75 15a .75 15a .120 10a .1.80 6a .1.80 6a .2.76	58c lb. 54c lb. 54c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

Composition, an important part of one of the major i

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Compositiof an importas

CHELTENHAM BOLD ITALIC

Series 861

6 Point Cheltenham Bold Italic, Series 861

COMPOSITION, an importent part of one of the major industries, seeme to stand out as an art for which no attempt has been made to direover sei-antific principles. Yolumes have been written on the ert of typography, but the fact that natural

& Point Cheltenham Bold Italic, Series 861 5 Front Cheltenham Sold Halle, Series 801 COMPOSITION, on important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific prin-ciples. Valumes have been written on th

10 Point Cheltenham Bold Italic, Series 861 COMPOSITION, an important pa rt of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. V 12 Point Cheltenham Bold Italic, Series 861

COMPOSITION, an importa nt part of one of the major industries, seems to stand o ut as an art for which no att empt has been made to disc over scientific principles. Vol

14 Point Cheltenham Bold Italic, Series 861 COMPOSITION, an imp ortant part of one of the major industries, seems to stand out as an art for w hich no attempt has been

COMPOSITION, an important part of one of the major industries, seems to stand out as an art for which no attempt has been m

Composition, an important part of one of the major industries, seems

Composition, an important

Composition, an import

	P	RICES AND FO	NT SCHEMES OF C	HELTENHAM BOL	D ITALIC-SERIE	S 861
Pole	. 1	Regular Job Fonts		Junior Fonts		Weight Font
Size		Caps	Lower Case	Caps	Lower Case	
6 poi 8 poi 10 poi 12 poi 14 poi 18 poi 24 poi 30 poi	ot ot ot ot ot	25A \$ 7 25A 1.1 25A 1.2 25A 1.2 25A 1.7 14A 1.3 14A 2.1 10A 2.5 6A 2.8	0 125a 2.20 5 125a 2.75 125a 3.85 5 29a 1.65 0 29a 2.40 1 9a 2.85 5 19a 3.15	10A \$.35 10A 40 10A 60 10A 75 7A 90 7A 1.20 5A 1.80 3A 1.80	20a \$.35 20a 440 20a .600 20a .75 15a .90 15a 1.20 6a 1.80	58c lb. 54c lb. 59c lb. 48c lb. 48c lb. 48c lb. 48c lb.

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CHELTENHAM BOLD CONDENSED

Series 88

6 Point Cheltenham Bold Condensed, Series 88 COMPOSITION, AN impretent part of one of the major it tries, secon to stand out on an art for which no attempt has nafe to discover electable, polaciples. Valuants have been use the art of typography, but the fact that natural laws un every atteint expression secons to have been even only

8 Point Cheltenham Bold Condensed, Series 88 COMPOSITION, AN important part of one of the major industries, arems to stand out as an art for which no attempt has bean made to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws underlie

10 Point Cheltenham Bold Condensed, Series 86 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the art of typography, 12 Point Cheltenham Bold Condensed, Series 88 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no att empt has been made to discover scien tific principles. Volumes have been written on the art of typography, but

14 Point Cheltenham Bold Condensed, Series 88 COMPOSITION, AN important part of one of the major indus tries, seems to stand out as an art for which no attempt has be en made to discover scientific

18 Point Cheltenham Bold Condensed, Series 88 COMPOSITION, AN important part of one of the ma jor industries, seems to stand out as an art for which no attempt has been made to discover scientific prin

24 Point Cheltenham Bold Condensed, Series 88 Composition, an important part of one of the major industries, seems to stand out a

composition, an important part of

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Characters in Complete Font-ABCDEFGHIJKLMNOPQRSTUVWXYZ &abcdefghijkimnopgrstuvwxyzfiffffffffff.,-;:'17\$1234567890 PRICES AND FONT SCHEMES OF CHELTENHAM BOLD CONDENSED-SERIES 46

Point	Regular J	nb Fonts	Junior	Weight Font	
Size	Caps	Lower Case	Caps	Lower Case	
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A \$.75 25A 1.00 25A 1.20 25A 1.50 14A 1.20 14A 1.75 10A 2.00 6A 2.00 6A 2.85	125a \$1.30 125a 1.90 125a 2.25 125a 3.15 292 1.45 292 1.90 190 2.35 124 2.35 124 3.28	10A \$ 33 10A 40 10A 60 10A .75 7A 65 7A 1.10 5A 1.40 3A 2.19	20n \$ 35 20n 40 20n 60 20n 75 15n 110 10a 140 6a 2,10	58c lb. 54c lb. 50c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

Series 88

Composition, an important part of one of the major industries, seem

Composition, an important part of one of the major i

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CHELTENHAM BOLD EXTRA COND. ***

Series 141

8 Point Chettenham Bold Extra Coodensed, Series 141 COMPOSITION, AM important part of one of the major industries, exams in stand out as so and faw which no attempt has be on made to discover scientific principles. Volumes have been written on the art of typegraphy, but the fact that natural laws underfic every artistic expression seems to have been overleded, at least till time prious effect made of discover them. These is

10 Point Cheltenham Bold Extra Condensed, Series 141
COMPOSITION, AN important part of one of the ma jor industries, access to stand out as an arf for which no alternat has been made to discover scientific princi ples. Volumes have been written on the art of typogr aphy, but the fact that natural laws underfie every ar titatic excession seems to have been overlooked, at le 12 Point Coutenham Bold Extra Condensed, Series 141 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been

14 Point Cheltenham Bold Extra Coodenard, Series 141
COMPOSITION, AN important part of
ome of the major industries, seems to s
tand out as an art for which no attem
of has been made to discover scientific.

COMPOSITION, an important part of one of the major industries, s eems to stand out as an art for which no attempt has been made t

National Challenges and Bodd Entra Condensed, Series 141

Composition, an important part of one of the major industries, seems to stand out as an art for which no

30 Point Cheltenham Bold Extra Condensed, Series 141

Composition, an important part of one of the

36 Point Cheltenham Bold Extra Cood., Series 141

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PRICES	AND FONT SCHEM	IES OF CHELTEN	IAM BOLD EXTRA	CONDENSED-SE	RIES 141
Point Ma	Regular .	Job Foots	Junior Fonts		Weight Foat
Size H	Caps	Lower Case	Cape	Lower Case	
8 point 10 point 12 point	25A \$1.00 25A 1.20 25A 1.50	125a \$1.90 125a 2.25 125a 3.15	10A	20a	54c lb. 50c lb.
14 point 14 point 18 point	14A 1.20 14A 1.75	29a 1.45 29a 1.90	7A	20a75 15a65 15a 1.10	48c lb. 48c lb. 48c lb.
24 point 30 point	10A 2.00 6A 2,00	19a 2,35 12a 2,35	5A 1.40 3A 1,40	10a 1.40 6a 1,40	48c Ib. 48c Ib.
36 point	6A 2.85	12a 3.25	3A 2.10	60 2.10	48c lb.

CHELTENHAM BOLD EXTENDED

Series 287

6 Point Cheltenham Bold Extended, Series 287 COMPOSITION, AN important part of one of the major industries, seems to st and out as en art for which no attempt has been made to discover scientific prin ciples. Volumes have been written on the

& Point Cheltenham Bold Extended, Series 281 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for wh ich no attempt has been made to discover scientific principles. Volu

10 Point Chritenham Bold Extended, Series 287 COMPOSITION, AN import ant part of one of the major industries, seems to stand o ut as an art for which no at tempt has been made to dis 12 Point Cheltenham Bold Extended, Series 287 COMPOSITION, AN im portant part of one of t he major industries, se ems to stand out as an art for which no attem pt has been made to di

14 Point Cheltenham Bold Extended, Series 287 COMPOSITION, an important part of o ne of the major ind ustries, seems to sta nd out as an art for

18 Point Cheltenham Bold Extended, Series 287 COMPOSITION, AN important p art of one of the major industries, seems to stand out as an art for w

Composition, an importan part of one of the major

30 Point Cheltenham Bold Extended, Series 287

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composition, an

Characters in Complete Font—ABCDEFGHIJKLMNO PQRSTUVWXYZ& abcdefghijklmnopqrstuv wxyzfiffffff...;;??\$1234567890

PR	CES AND FONT SO	CHEMES OF CHELT	TENHAM BOLD EX	TENDED-SERIES	287
Point	Regular	ob Fonts	Junior	Weight Font	
Size	Cape	Lower Case	Caps	Lower Case	
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A \$.85 25A 1.15 25A 1.35 14A 1.10 14A 1.50 14A 2.55 10A 3.30 6A 3.30 6A 4.50	125a \$1.65 125a 2.25 125a 2.90 29a 1:35 29a 1:95 29a 3.30 19a 3.45 12a 3.45 12a 4.68	10A \$.35 10A .40 10A .60 7A .90 7A 1.90 7A 1.80 5A 2.20 3A 2.20 3A 2.20	20a \$.85 20a	58c lb. 54c lb. 59e lb. 48e lb. 48e lb. 48e lb. 48e lb. 48e lb.

BOOKMAN

Series 08

6 Point Bookman with Small Cans, Series 98 COMPOSITION, AN Inportant part or one of the major industries, seems to stand out as an art for who is no attempt has been made to discover scientific principles. Volumes have been written on the art of typog aplay, but the first that natural laws underfic every aplay, but the first that natural laws underfic every

8 Point Bookman with Small Caps, Series 98 COMPOSITION, AN IMPORTANT PART OF O ne of the major industries, seems to stand on t as an art for which no attempt has been m ade to discover scientific principles. Volumes have been written on the art of typography, b

10 Point Bookman with Small Cans, Series 98 COMPOSITION, AN IMPORTANT PAR t of one of the major industries, seem s to stand out as an art for which no attempt has been made to discover sc ientific principles. Volumes have been

12 Point Bookman with Small Caps, Series 98 COMPOSITION, AN IMPORTAN

t part of one of the major indus tries seems to stand out as an a rt for which no attempt has bee n made to discover scientific pri nciples. Volumes have been writ

14 Point Bookman, Series 98

COMPOSITION, AN imp ortant part of one of the ma ior industries, seems to sta nd out as an art for which no attempt has been made

COMPOSITION, an important part of one of the major industries, seems to stand out as an art for which no attempt has been made t

Composition, an important pa rt of one of the major industri

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	PRI	CES AND FO	NT SCHEMI	ES OF BOOK	KMAN-SERI	ES 98	
Point	Regular Job Fonts			Junior Fonts			Weight Font
Size	Caps	Small Caps	Lower Case	Caps	Small Cape	Lower Case	
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A-\$.75 25A95 25A- 1.70 14A- 1.35 14A- 1.95 10A- 3.00 6A- 3.00 6A- 4.35	25x-\$.45 25x55 25x65 25x75	125x-\$1.45 125x-1.90 125x-2.50 125x-3.75 29x-1.35 29x-2.25 10x-3.00 12x-4.35	10A-\$.35 10A40 10A60 10A75 7A50 7A- 1.20 5A- 1.80 3A- 2.70	10 v-\$.30 10A30 10A35 10A40	20x=\$.35 20x49 20x49 20x75 15x90 15x- 1.29 10x- 1.89 6x- 2.70	58c lb. 54c lb. 50c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

BOOKMAN ITALIC

Series 081

6 Point Bookman Italic, Series 981

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COMPOSITION, AN important part of one of
the major industries, seems to stand out as an
art for which no attempt has been made to discover scientific principles. Volumes have been
written on the art of typography, but the fact

8 Point Bookman Italic, Series 981 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on tha

10 Point Bookman Italic, Series 981 COMPOSITION, AN important pa rt of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Vo

12 Point Bookman Italic, Series 981 COMPOSITION, AN import ant part of one of the major industries, seems to stand out as an art for which no att empt has been made to disc over scientific principles. Vo

14 Point Bookman Italic, Series 981 COMPOSITION, an im portant part of one of the major industries, se ems to stand out as an art for which no attempt

18 Point Bookman Italic, Series 981 COMPOSITION, an important part of on e of the major industries, seems to stand out as an art for which no attempt has b

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Characters in Complete Font-ABCDEFGHIJKLMNOPQRSTU VWXYZ&abcdefghijklmnopgrstuvwxyzfiffffffff.,-;:'1? \$1234567890

PRICES AND FONT SCHEMES OF BOOKMAN ITALIC—SERIES 981							
Point Regular Job Fonts Junior Fonts							
Size	Caps	Lower Case	Caps	Lower Case	Weight Font		
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A \$.75 25A 1.10 25A 1.20 25A 1.70 14A 1.35 14A 1.95 10A 3.00 6A 3.00 6A 4.35	125a \$1.60 125a 2.20 125a 2.75 125a 3.85 29a 1.35 29a 2.25 19a 3.00 12a 3.00 12a 4.35	10A \$.35 10A .40 10A .60 10A .75 7A .50 5A .1.80 3A .1.81 1A .2.70	20a \$.35 20a .40 20a .60 20a .75 15a .90 15a .1.20 10a .1.80 6a .1.80 6a .2.70	58c lb. 54c lb. 50c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.		

GOUDY GIMBEL

Series 38

6 Pt. Goudy Glmbel, Series 38, with Small Cape CCMFOGITION, An IMPORTANT PART OF ONE OF THE major industries, seems to stand out as an art for which no attempt has been must to discover actinitie princip les. Volumes have been written or the art of typograp by, but the fact that natural less underlie every artists.

8 Pt. Goudy Gimbel, Series 38, with Small Cape COMPOSITION, AN IMPORTANT PART OF ONE of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the art of typography, but th

10 Pt. Goudy Gimbel, Series 38, with Small Cape COMPOSITION, AN IMPORTANT PART of one of the major industries, seems to stand out as an art for which no a ttempt has been made to discover sci entific principles. Volumes have been 12 Pt. Goudy Gimbel, Series 38, with Small Cana COMPOSITION, AN IMPORTANT

part of one of the major industr ies, seems to stand out as an art for which no attempt has been made to discover scientific princ iples. Volumes have been writte

14 Pt Goudy Gimbel, Series 38 COMPOSITION, an impor tant part of one of the mai or industries, seems to stand out as an art for which no a ttempt has been made to d

COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made t

24 Pt. Goudy Gimbel, Series 38 Composition, an important part o f one of the major industries, seem

30 Pt. Goudy Gimbel, Series 38

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36 Pt Goudy Gimbel, Series 38

emposition, an impor

Characters in Complete Font-ABCDEFGHIJKLMNOPQRSTU VWXYZ&abcdefghijklmnopqrstuvwxyzfifffffffff.,-:;'!? \$1234567890

	PRICES	AND FONT	SCHEMES	OF GOUDY	GIMBEL-SI	RRIES 38	
Point	R	egular Job For	ts		Junior Fonts		Weight Font
Size	Cape	Small Caps	Lower Case	Caps	Small Cape	Lower Case	
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point	25A-\$.75 25A95 25A- 1.25 25A- 1.70 14A- 1.05 14A- 1.80 10A- 2.70 6A- 2.70	25A-\$.45 25A55 25A65 25A75	125a-\$1.45 125a-1.90 125a-2.50 125a-3.75 29a-1.35 29a-2.10 10a-2.70 12a-2.70	10A-\$.35 10A40 10A60 10A75 7A90 7A- 1.20 5A- 1.80 JA- 1.80	10A-\$.30 10A30 10A35 10A40	20a-8 .35 20a40 20a60 20a75 15a90 15a- 1.20 10a- 1.89 6a- 2.70	58c lb. 54c lb. 59c lb. 48c lb. 48c lb. 48c lb. 48c lb.

GOUDY GIMBEL ITALIC Series 381

6 pt. Goudy Gimbel Italie, Series 381

8 pt. Goudy Gimbel Italic, Series 381

COMPOSITION, an important part of one of the major industries, seems to stand out as an a er scientific principles. Volumes have been writ tten on the art of typography, but the fact that n

10 pt. Goudy Gimbel Italie, Series 381 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific pri ncibles. Volumes have been written on 12 pt. Goudy Gimbel Italic, Series 381 COMPOSITION, AN important bart of one of the major industries, seems to stand out as an art for w hich no attempt has been made to discover scientific brincibles. Vol umes have been written on the art

14 ot. Goudy Gimbel Italie, Series 381

COMPOSITION, an impor tant part of one of the major industries, seems to stand ou t as an art for which no atte mpt has been made to discov

18 pt. Goudy Gimbel Italic, Series 381 COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover

24 pt. Gondy Gimbel Italic, Series 381

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Composition, an import

Characters in Complete Font-ABCDEFGHIJKLMNOPQRSTU V W X Y Z G abcdefghijklmnopqrstuvwxyzfiffflffiffl.,-;: 1? \$1234567890

	PRICES AND FON	T SCHEMES OF C	OUDY GIMBEL I	FALIC-SERIES 38	1
Point	Regular J	lob Fonts	Junior	Fonts	Weight Font
Size	Caps	Lower Case	Caps	Lower Case	
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point	25A 5.75 25A 95 25A 1.25 25A 1.70 14A 1.05 14A 1.89 10A 2.70 6A 2.79	125a \$1.35 125a 1.80 125a 2.50 125a 2.50 125a 3.75 29a 1.35 29a 2.10 19a 2.70 12a 2.70	10A. \$.35 10A40 10A60 10A .75 7A90 7A. 1.20 5A. 1.80 3A 1.80	20a \$.35 20a 40 20a .60 20a .75 15a .90 15a 1.20 10a 1.80 6a 1.80	58c lb. 54c lb. 59c lb. 48c lb. 48c lb. 48c lb. 48c lb.

GOUDY HEAVYFACE

Series 380

8 Point Goudy Heavyface, Series 380

S Your Looky Havyles, Series 381
COMPOSITION, an important part of one of the major Industries, sooms to attand out as an art for which no attempt has been made to discover scientific principles. Volumen have been written on the art of typagraphy, but the fact that natural laws underlie overy artist

10 Point Goody Heavyface, Series 380

COMPOSITION, an important part of one of the major indu stries, seems to stand out as a n art for which no attempt h as been made to discover scie ntific principles. Volumes ha

12 Point Courly Henry/face Series 380

COMPOSITION, an import ant part of one of the mai or industries, seems to sta nd out as an art for which no attempt has been made

COMPOSITION, an imp ortant part of one of th e major industries, see ms to stand out as an a

18 Point Goudy Henvyface, Series 380 COMPOSITION, an important part of o ne of the major industries, seems to sta nd out as an art for which no attempt

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ABCDEFGHIJKLMNOPQRSTUVWXYZGabcdefgh ijk1mnopqrstuvwxyz.,.':;!?--{Q\$1234567890 These characters fi ff fl ffi ffl * 6. 1 f + ~ ~ \$ ~ - * furnished in 14 to 36 point

Point	Regular J	ob Fonts	b Fonts Junior I		Weight Font
Size	Cape	Lower Case	Саря	Lower Case	
8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A	50z90 50a . 1,60 50a . 2,25 50a . 2,25 29a . 1,95 29a . 2,85 19u . 3,60 12a . 3,75 12a . 5,40	10A 40 10A 60 10A 75 7A 90 7A 1.20 5A 1.80 3A 1.80 3A 2.70	20a 46 20a 60 20a .75 15a .90 15a 1.20 10a 1.80 6a 1.80	58c lb. 54c lb. 56c lb. 48c lb. 48c lb. 48c lb. 48c lb.

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GOUDY HAND TOOLED

Series 383

12 Pt. Goudy Hand Tooled, Series 383

COMPOSITION, an important part of one of the major indus tries seems to stand out as an

14 Pt. Gondy Hand Tooled, Series 383 COMPOSITION, an imp ortant part of one of the major industries seems to COMPOSITION, a important part of

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osition, an important?

position, an impor

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	PRICES AND FON	T SCHEMES OF	GOUDY HAND TO	OLED-SERIES 383	1
Point	Regular J	ob Fonts	Junior	Fonts	Weight Font
Stot	Caps	Lower Case	Caps	Lower Case	
12 point 14 point 18 point 24 point 30 point 36 point	25A\$1.80 14A. 1.35 14A. 1.95 10A. 2.90 6A. 2.90 6A. 3.75	30a \$1.95 29a 1.65 29a 2.25 19a 2.90 12a 2.90 12a 4.65	10A. \$.96 7A96 7A. 1.20 5A. 1.80 3A. 1.80 3A. 2.70	20a \$.90 15a .90 15a .1.20 10a .1.80 6a .1.80 6a .2.70	48c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

int Goudy Hand Tooled-Series 381-Job Font 3A \$3.75, St \$3.00

osit

ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdef ghijklmnopqrstuvwxyzfifffffffff.,.';:!?\$1234567890 GOUDY HAND TOOLED ITALIC

Series 3831

12 Pt. Goudy Hand Tooled Italic, Series 3831
COMPOSITION, an important
part of one of the major industr
ies seems to stand out as an art
14 Pt. Goudy Hand Tooled Italic, Series 3831

18 Pt. Goudy Hand Tooled Italic, Series 3831 COMPOSITION, an important part of one

COMPOSITION, an imp ortant part of one of the m ajor industries seems to sta Composition, an important part o

Composition, an important p
16 Pt. Coody Hand Tooled Italic, Series 1831

Composition, an import

PRIC	ES AND FONT SC	HEMES OF GOUL	Y HAND TOOLEI	ITALIC-SERIES	3831
Point	Regular J	ob Fonts	Fonts	Weight Font	
Size	Cano	Lower Case	Caps	Lower Case	rreagne rour
12 point 14 point 18 point 24 point 36 point 36 point	25A. \$1.80 14A. 1.33 14A. 1.95 10A. 2.90 6A. 2.90 6A. 3.75	50n \$1.95 29n 1.65 29n 2.25 19n 2.90 12a 2.90 12a 4.05	10A. \$.90 7A99 7A. 1.20 5A. 1.80 3A. 1.80 3A. 2.70	20n \$.90 15a .90 15a .1.20 10n .1.89 60 .1.80 6a .2.70	48c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

18 point Goudy Hand Tooled Italic—Series 3831—Job Font 3A \$3.75, Sa \$3.00

sight Font, 65c lb.

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ABCDEFGHIJKLMNOPQRSTUVWXYZ&abcdefghijklmnopqrstuvwxyzfifffffff...';:!?\$1234567890

BODONI

Series 375

5 Point Bodoni, Series 375	
COMPOSITION, AN IMPORTANT PART OF ONE OF THE MAJOR INDIRECTION, SECURI TO STAND OUT IN AN ART FOR Which no attempt her been made to discover scientific principles. Volumes have been been for the part of the par	
writer on the sri of typography, but the fact that natural laws underic every artistic expression some to have been overlocked at least little serious effort made to discover them. These is this	
principal difference between the investigation of which the record is now presented and the many excellent works on the ert of	
composition new in print; in them, composition has been treated methy in its effect upon the eye disregarding the fact that words are abjects of perception, which is purely a menial operation.	
The eye is merely an agent in the process, discordant things are offensive to the eye, merely because they confuse the mind. This investigation has been puressed on the assumption that expending	
is normal, there are varying degrees of defective eyesight, but	

6 Point Bedoni, Series 375

6 Frönts Bolonii, Serica 375 COMPONITION, An intercurrent part or one or true major industries, seems to stand out as an ext for which an Volume has been well as the stand out as an ext for which an Volume has been written on the star of typospaphy. Not the fact that natural leava modelle every article expre-edite made to discover thous. There is this principal differ such relevant he investigation of which the record is more processed and the many recordient vertex on the set of com-ponents of the standard of the set of the set of the trusted inpush in its effect inpus the eye, dissegrating the fact that words are objected preception, which is purely fact that words are objected preception, which is purely

8 Point Bodoni, Series 375

COMPOSITION, AN IMPORTANT PART OF ONE of the major industries, seems to stand out as of the major industries, seems to stand out as an art for which no attempt has been made to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws underlie every artistic expression seems to have been overlooked, at least little serious effort made to discover the m. There is this principal difference between

10 Point Bodoni, Series 375

COMPOSITION, AN IMPORTANT PART of one of the major industries, seems to stand out as an art for which no attem pt has been made to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws underlie every artist ic expression seems to have been over looked, at least little serious effort ma de to discover them. There is this prin cipal difference between the investigat ion of which the record is now present ed and the many excellent works on the

12 Point Bodoni, Series 375

COMPOSITION, AN IMPORTANT part of one of the major industri es, seems to stand out as an art for which no attempt has been m ade to discover scientific principl es. Volumes have been written on the art of typography, but the fac t that natural laws underlie every artistic expression seems to have

14 Point Bodoni, Series 375 COMPOSITION, AN important part of one of the major indu stries seems to stand out as an art for which no attempt has be en made to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws underlie every artistic expression seems to have been overlook

COMPOSITION, an important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discover scie

Characters in Complete Font - A B C D E F G H I J K L M N O P Q R S T U V W X Y Z & ahedefghijklmnopqrstuvwxyz.,-;:'!?fiffffffffffff1234567890

Point	Regular Job Fonts		Junior Fonts			Weight Font	
Size	Caps		Lower Case	Caps	Small Cape	Lower Case	
5 point 6 point 8 point 10 point 12 point 14 point 18 point	25A-\$.65 25A75 25A95 25A- 1.25 25A- 1.60 14A- 1.65	25A-\$.45 25A45 25A55 25A65 25A75	125a-\$1.00 125a- 1.35 125a- 1.75 125a- 2.75 125a- 3.40 29a- 1.54 29a- 1.95	10A-\$,35 10A- ,35 10A- ,60 10A- ,75 7A- ,90 7A- 1,20	10A-\$ _30 10A30 10A30 10A35 10A40	20a-\$.35 20a35 20a40 20a60 20a75 15a90 15a- 1.20	65c lb. 58c lb. 54c lb. 50c lb. 48c lb. 48c lb. 48c lb.

BODONI ITALIC

So Points (New Yorks) 2520.

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8 Point Bodoni Italic, Series 3751

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12 Point Bodoni Italie, Series 3751
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Size	Cape	Lower Case	Cape	Lower Case	
6 point 8 point 10 point 12 point	25A \$.75 25A .95 25A 1.25 25A 1.60	125a \$1.35 125a 1.75 125a 2.75 125a 3.40	10A \$.35 10A .40 10A .40 10A .75	20a \$.35 20a .40 20a .60 20a .75	58c lb. 54c lb. 50c lb. 48c lb.
14 point	14A 1.05	29a 1,35	7A 1.20	15a	48c lb. 48c lb.

BODONI BOLD

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10 Point Bodoni Bold, Series 275 COMPOSITION, AN important pa rt of one of the major industries, s eems to stand out as an art for wh ich no attempt has been made to d iscover scientific principles. Volum 12 Point Rodoni Bold, Series 275

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14 Point Bodoni Bold, Series 275 COMPOSITION, AN impor tant part of one of the major industries, seems to stand o ut as an art for which no at tempt has been made to disc

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Point	Regular Job Fonts		Junior Fonts		Weight Font
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6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A	128a 1.35 125a 1.75 125a 2.75 125a 3.40 29a 1.50 29a 2.25 19a 2.55 12a 2.55 12a 3.90	10A 35 10A 40 10A 60 10A 75 7A 50 5A 1.80 3A 1.80 3A 2.70	20a .35 20a .40 20a .60 20a .75 15a .90 15a 1.2u 10a 1.30 6a 1.20 6a 2.70	58c lb. 54c lb, 50c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

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BODONI BOLD ITALIC

Series 2751

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10 Point Bodoni Bold Italic, Series 2751 COMPOSITION, AN important pa rt of one of the major industries, se ems to stand out as an art for whic h no attempt has been made to di scover scientific principles. Volume 12 Point Bodoni Bold Italic, Series 2751

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Point	Regular Job Fonts		Junior Fonts		Weight Font
Size	Caps	Lower Case	Cape	Lower Case	Weight Fou
6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A \$.75 25A .95 25A .1.25 25A .1.60 14A .1.05 10A .2.40 6A .2.40 6A .3.60	125a \$1.35 125a 1.75 125a 2.75 125a 3.40 29a 1.35 29a 2.25 19a 2.55 12a 2.70 12a 4.65	10A \$.35 10A .46 10A .66 10A .75 7A .96 7A 1.20 5A 1.89 3A 1.89 3A 2.70	20a \$.35 20a 40 20a 68 20a . 68 20a . 75 15a . 90 15a 1.20 10a 1.80 6a 1.80 6a 2.70	58c lb. 54c lb. 56c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

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ULTRA BODONI

12 Point Ultra Bodoni, Series 675

Series 675

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ULTRA BODONI ITALIC

Series 6751

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Ultra Bodoni Italic

Series 6751

All sizes 12 to 36 point ready for delivery by October 1, 1929

Prices same as Ultra Bodoni shown on page 43

GRECO BOLD

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Series 326

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12 point 14 point 18 point 24 point 30 point 36 point	25A 2.10 14A 1.65 14A 2.95 10A 3.60 6A 3.60	50a 2.50 29a 1.80 29a 3.25 19a 3.25 12a 3.90 12a 5.70	10A. 1.15 7A 1.00 7A 1.80 5A 2.20 3A 2.20 3A 2.90	2014 1.15 150 1.00 150 1.80 102 2.20 60 2.90	48c lb. 48c lb. 48c lb. 48c lb. 48c lb.	

Series 3261

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Greco Bold Italic

Series 3261

36 pt. now ready for delivery 12 to 30 pt. ready by October 15th, 1929

Prices same as Greco Bold shown on page 45

BROADWAY ENGRAVED - Series 307

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36 Pt. Gallia, Series 313

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14 Pt. Fournier, Caps and Points only, Series 30

Regular Job Font 6A Cap Junior Font 3A Cap

COMPOSITION, AN IMPO

30 Pt. Fournier, Caps and Points only, Series 305 Weight Font, 48c lb.

Regular Job Font 10A Cap \$2.75 Junior Font 5A Cap \$1.50

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PRICES AND	FONT SCHEMES O	F BODONI SHADE	D-SERIES 194 end	ANTIQUE SHADEI	-SER1ES 193
Point	Regular ,	Job Fonts	Jumior	Fonts	Weight Font
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12 point 14 point 18 point 24 point 30 point	14A \$1.20 14A 1.20 14A 2.65 10A 3.30 6A 3.30	29n \$1.65 29n 1.65 29u 3.30 19u 3.65 12u 3.45	7A \$.75 7A .75 7A .1.60 5A .2.00 3A .2.00	15a \$1.00 15a 1.00 15a 2.00 10a 2.20 6a 2.20	55c lb. 55c lb. 55c lb. 55c lb. 55c lb.

GOUDY OPEN ITALIC GOUDY OPEN

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PRICES AND I	ONI SCHEMES OF	GOUDT OPEN-S	ERCIES 291 and GC	OFEN HACIC	- OPHIDO APLI
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14 point 18 point 24 point 30 point	14A. 1.05 14A. 1.80 10A. 2.40 6A. 2.70	29a 1,35 29a 2,10 19a 2,70 12a 2,80	7A	15a	48c lb. 48c lb. 48c lb. 48c lb.

CLOISTER BLACK (Old English)

Series 95

8 Point Cloister Black, Series 93 Composition, an important part of one of the ma for industries, seems to stand out as an art for which no attempt has been mabe to biscober scie nitfic principles. Volumes habe been written on the art of typography, but the fact that natural lains unberlie every artistic expression seems

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Size	Caps	Lower Case	Capa	Lower Case	
8 point 10 point 12 point 14 point 18 point 24 point 30 point 36 point	25A \$1.10 25A 1.25 25A 1.70 14A 1.50 14A 2.40 10A 2.85 6A 2.85 6A 3.90	125a \$2.20 125a 2.75 125a 3.85 29a 1.35 29a 2.10 19a 2.25 12a 2.25 12a 3.09	10A \$.40 10A .60 10A .75 7A .99 7A 1.20 SA 1.80 3A 1.80	20a \$.40 20a .69 20a .75 1.5a .91 1.5a .1.20 10a .1.80 6a .1.80	54c lb. 59c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb. 48c lb.

5 Point Franklin Gothic, Series 103

6 Point Franklin Gothic, Series 107 6 Point Franklin Gothic, Series 107 COMPOSITION, AN Important par major Industries, seems to stand or which no attempt has been ma-scientific principles. Volumes have on the art of typography, but the i-rel laws underfile avery artistic say to have been overlooked, at least life.

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12 Point Franklin Gothic, Series 105 COMPOSITION, AN import ant part of one of the major industries, seems to stand o ut as an art for which no at

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	PRICES AND FO	ONT SCHEMES OF	FRANKLIN GOT	HIC-SERIES 107	
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5 point 6 point 8 point 10 point 12 point 14 point 18 point 24 point 30 point	25A. \$.65 28A75 25A. 1.10 25A. 1.25 25A. 1.29 14A. 1.20 14A. 2.40 10A. 2.85 6A. 2.70	125a \$1.00 125a 1,60 125a 2,20 125a 2,75 125a 3,85 29a 1,65 29a 2,85 19a 3,30 12a 3,30	10A \$.35 10A .35 10A .40 10A .60 10A .75 7A .75 7A 1.20 3A 1.80	20a \$.35 20a .35 20a .40 20a .69 20a .75 15a .98 15a .120 6a .1.80 6a .270	60c lb. 58c lb. 54c lb. 56c lb. 48c lb. 48c lb. 48c lb. 48c lb.

FRANKLIN GOTHIC CONDENSED

Series 140

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COPPERPLATE GOTHIC Series 342

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COPPERPLATE GOTHIC CONDENSED ...

Series 343

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6 Point Copperplate Gothic Cond., No. 3, Series 343 Confosmov, are informaty fam to face of Fire Major Rights seeks seeks for 57 and 100 binds. Bees seeks for 57 and 100 binds. Bees seeks for 100 binds for 50 bind

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8 Point Copperplate Gothic Cond., No. 1, Series 343

24 Point Copperplate Gothic Condensed, Series 343

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COPPERPLATE GOTHIC EXTENDED ... Series 166

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6 Point No. 3, Copperplate Gothle Extended, Series 166
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6 Point No. 2, Copperplate Gothic Extended, Series 166
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Series 223

12 Point No. 4, Engravers Roman, Series 223

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12 Point No. 3, Engravers Roman, Series 223 COMPOSITION, AN IMPOR TANT PART OF ONE OF TH E MAJOR INDUSTRIES, SE

ENGRAVERS ROMAN

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THE PACT TRAT NATURAL LAWS UNDERLIE EVERY 6 Point No. 3, Engravers Roman, Series 223

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24 Point Engravers Roman, Series 223 COMPOSITION, AN IMP RTANT PART OF ONE

30 Point Engravers Roman, Series 223

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PRICES AND FONT SCHEMES OF ENGRAVERS ROMAN-SERIES 223 Regular Job Fonts Point Weight Font No. 4 No. 3 No. 2 50x-\$.75 50x-\$.80 50x-\$1.00 50x-\$ 1.70 50x- 2,85 50x- 3.45 502-\$1.20 103-\$.35 102-\$.35

CENTURY EXPANDED, Series 20A and ITALIC, Series 20C

pgrstuvwxyzfiffffffff.,-;:'!? \$1234567890 PRICES AND FONT SCHEMES OF CENTURY EXPANDED-SERIES 20A-AND ITALIC-SERIES 20C

> 25A-3 .75 25A- .95 25A- 1.25 25A-\$.45 25A- .55 25A- .65

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> 10A-\$.30 104- .30 104- .35 20s-\$.35 20a- .40 20a- .60

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Weight Font 58c lb. 54c lb. 50c lb. 48c lb.

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COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attem pt has been made to discover scientific principles. Volumes have been written on the art of typography, but the fact t hat natural laws underlie every artistic expression seems to have been overlook

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8 Point Century Expanded Italic, Series 200 COMPOSITION, AN important part of one of the major industries, seems to stand out as

6 Point Century Expanded Italic, Series 20C 6 Folia Century Expanded Palais, Series 200. COMPOSITION, An Origonation and of one of the matter COMPOSITION, An Origonation and of one of the matter tenant has been made to discover esterable principles. Only work and the composition of the composition of the entered to have been contributed, of least little services of the section in the contribution of policy that records to work per sented and for many acceleration of the contribution of the section of the composition of policy that records to work per sented and for many acceleration of the contribution of the composition. The egg of working the contribution of the composition. The egg of working the contribution of the presents of composition. The egg of working the contribution of the presents of the contribution of the contribution of the presents of the composition. The egg of working the contribution of the presents of the contribution of the contribution of the presents of the contribution of the contribution of the presents of the contribution of the contribution of the presents of the contribution of the contribution of the presents of the contribution of the contribution of the presents of the contribution of the contri

BALTIMORE TYPE and COMPOSITION CORPORATION

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NEWS GOTHIC

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Modern Roman Italic Series 8C

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PRICES AND FONT SCHEMES OF PACES SHOWN ABOVE Weight Font Small Caps 254-\$.45 254- .56 254- .65 Small Caps 125a-\$1.45 125a- 1.90 125a- 2.50 10A-\$.35 10A-\$.30 10A-\$.30 10A- .35

News Gothic Condensed - Modern Roman Condensed

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8 Pt. Modern Roman Cond., Serias 1A, with Small Cape COMPOSITION, AN INFORMATY PART OF OKE OF THE major industries, seems to stand out un an art for which no attempt has been made to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws underlie every art disc expression assents to have been over-looked, at least

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Condensed Gothic

6 pt. Condenzed Gothle, Series 176
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COMPOSITION, All important part of one of the major in
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PRICE LIST AND FONT SCREENES OF PACES SHOWN ABOVE								
Point Size	Regular Job Fonts				Weight Font			
	Cape	Small Caps	Lower Care	Caps	Small Care	Lower Case		
6 point 8 point 10 point 12 point 14 point	25A-\$.75 25A- 1.60 25A- 1.20 25A- 1.50 14A- 1.35	25x-8 .45 25x55 25x63 25x75	125a-\$1.30 125a- 1.90 125a- 2.25 125a- 3.15 29a- 1.35	10A-\$.35 10A40 10A60 10A75 7A90	10x-\$.30 10x30 10x35 10x40	20a-\$.35 20a40 20a60 20a75 20a90	58c lb. 54c lb. 50c lb. 48c lb. 48c lb.	

GOTHIC CONDENSED Series 48

6 Point Condensed Gothic, Series 48
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8 Point Condessed Gothic, Series 48
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10 Point Condessed Gothle, Series 48
COMPOSITION, AN IMPORTANT PART OF
ONE OF THE MAJOR INDUSTRIES, SEEMS
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12 Point Condensed Gothic, Series 68
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Characters in Complete Font ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,-;:'!?\$!234567890

PRICES AND FONT SCHEMES OF CONDENED GOTHIC-SERIES 48-CAPS, POINTS, FIGURES, ONLY							
Point Size	Regular Job Font	Junior Fonts	Weight Pont 25 lbs. or more				
6 point 8 point	25A \$.75 25A 1.00	10A	58c lb. 54c lb.				

PRICES AND FONT SCHEMES OF SCOTCH ROMAN-SERIES 36A AND MODERN ANTIQUE-SERIES 26J

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ne of the major industries, seems to stand on t as an art for which no attempt has been m have been written on the art of typography, b ut the fact that natural laws underlie every a rtistic expression seems to have been overloo ked, at least little serious effort made to disc over them. There is this principal difference b s now presented and the many excellent wor ks on the art of composition now in print; in them, composition has been treated mostly in its effect upon the eye, disregarding the fact t hat words are objects of perception, which is purely a mental operation. The eye is merely an agent in the process; discordant things are offensive to the eye, merely because they con 10 Point Scotch Roman, Series 36A, with Small Caps COMPOSITION, AN IMPORTANT PAR t of one of the major industries, seems to stand out as an art for which no att

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d out as an art for which no attempt has been made to discover scientific princip les. Volumes have been written on the a rt of typography, but the fact that natur al laws underlie every artistic expression seems to have been overlooked, at least little serious effort made to discover the m. There is this principal difference bet ween the investigation of which the record is now presented and the many excell ent works on the art of composition now in print; in them, composition has been treated mostly in its effect upon the eye, disregarding the fact that words are objects of perception, which is purely a men tal operation. The eye is merely an agent

8 Point Modern Antique, Series 26] COMPOSITION, AN important part of one of the major industries, seems to stan

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10 Point Modern Antique, Series 26J COMPOSITION. AN important pa rt of one of the major industries, s eems to stand out as an art for wh ich no attempt has been made to d iscover scientific principles. Volum es have been written on the art of t ypography, but the fact that natu ral laws underlie every artistic exp ression seems to have been overloo ked, at least little serious effort m ade to discover them. There is this principal difference between the in vestigation of which the record is n ow presented and the many excell

MODERN ANTIQUE SCOTCH ROMAN

7 Pt. Binney Italic, Series 21G 6 Pt. Binney, Series 21E, with Small Caps COM POSITION, AN important part of one of the major industries, seems to stand out as an art for which no attempt has been made to discours role nithe principles. Volumes have been written on the art of typography, but the fact that natural laws underlie every gritatic expression seems to hose been. COMPOSITION, AN IMPORTANT PART OF ONE OF THE

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8 Pt. Binney, Series 21E, with Small Caps COMPOSITION, AN IMPORTANT PART OF O

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Small C

art for which no attempt has be PRICES AND FONT SCHEMES OF BINNEY-SERIES 21-E-AND BINNEY ITALIC-SERIES 21-G

125a-\$1.45 125a- 1.90 125a- 1.90 125a- 2.50

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ression seems to have been overlooked, a

9 Pt. Binney Italic, Series 21G

10 Pt. Binney Italic, Series 21G

11 Pt. Binney Italic, Series 21G

BINNEY ITALIC, Series 216

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BALTIMORE TYPE and COMPOSITION CORPORATION

BINNEY Series, 21E

MISCELLANEOUS FACES

made to discover scientific princ				t upon t	he eye, disr	egarding the	fact that
	PRIC	ES AND FO	NT SCHEME	S OF MISCE	ELLANEOUS	FACES	
Point Size	Regular Joh Fonts			Junior Fonts			Weight Fo
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6 point 8 point 10 point	25A-\$.75 25A95 25A- 1,25	25A-\$.45 25A55 25A65	125n-\$1.45 125n- 1.90 125n- 2.50	10A-\$.35 10A40 10A60 10A75	10A-\$.30 10A30 10A35	20s-\$.35 20s40 20s60 20s75	58c lb. 54c lb. 50c lb.

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COMPOSITION, AN important

12 Pt. Cushing, Series 25J

COMPOSITION. AN important part of one of f the major industries, seems to stand out as an art for which no attempt has been made t o discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws underlie every artisti c expression seems to have been overlooked, at least little serious effort made to discover t

8 Pt. Coshing, Series 25J

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part of one of the major industries,

seems to stand out as an art for w hich no attempt has been made to

10 Pt. Roualdson, Series 16E, with Small Caps COMPOSITION, AN IMPORTANT PA

8 Pt. Ronaldson, Series 16E, with Small Caps. COMPOSITION, AN IMPORTANT PART OF O ne of the major industries, seems to stand on t as an art for which no attempt has been m ade to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws underlie every artistic expression seems to have been overloo ked, at least little serious effort made to disc 8 Pt. Ronaldson Italie, Series 16G-COMPOSITION, AN important part of one o f the major industries, seems to stand out as an art for which no attempt has been made to disco ver scientific principles. Volumes have been wri tten on the art of typography, but the fact that n atural laws underlie every artistic expression se

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COMPOSITION, AN important

12 Pt. Italian Old Style Italic, Series 243G

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6 Pt. Modern Title, Series 28J

8 Pt. Century Bold, Series 118J

6 Th. Modern Title, Series 232.

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resented and the many excellent works on th

e art of composition now in print; in them, co mposition has been treated mostly in its offec

8 Pt. Corbin Italic, Series 61G

PRICES AND FONT SCHEMES OF COCHIN-SERIES 61E-AND COCHIN STALIC-SERIES 61G								
Point	Regular Job Fonts				Weight Fon			
Size	Case	Small Caps	Lower Case					
8 point 10 point	25A95 25A- 1.25	25A55 25A65	125a- 1.90 125a- 2.50	10A40 10A60	10A36 10A35	20a40 20a60 20a75	54c lb. 50c lb. 48c lb.	

COMPOSITION. AN IMPORTA nt part of one of the major indu stries, seems to stand out as an art for which no attempt has be en made to discover scientific p rinciples. Volumes have been w ritten on the art of typography, but the fact that natural laws u nderlie every artistic expression seems to have been overlooked. at least little serious effort mad e to discover them. There is this principal difference between the

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8 Pt. Cochin, Series 61E, with Small Caps COMPOSITION, AN IMPORTANT PART OF One of the major industries, seems to stand on t as an art for which no attempt has been m ade to discover scientific principles. Volumes have been written on the art of typography, but the fact that natural laws underlie every artistic expression seems to have been overlo oked, at least little serious effort made to dis cover them. There is this principal difference between the investigation of which the recor d is now presented and the many excellent w orks on the art of composition now in print; in them, composition has been treated mostly in its effect upon the eye, disregarding the fa-ct that words are objects of perception, which h is purely a mental operation. The eye is m

10 Pt. Cochin, Series 61E, with Small Caps COMPOSITION, AN IMPORTANT PA

COCHIN, Series 61E

COCHIN ITALIC, Series 61G

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10 Pt. Cochin Italic, Series 61G COMPOSITION, AN important part of one of the major industries, seems to stand out as an art for which no attem pt has been made to discover scientific p rinciples. Volumes have been written on the art of typography, but the fact that n atural laws underlie every artistic expre ssion seems to have been overlooked, at le ast little serious effort made to discover them. There is this principal difference between the investigation of which the r ecord is now presented and the many e scellent works on the art of composition now in print; in them, composition has

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Accented Characters

THE following is a complete showing of accented characters on hand at the time this catalogue was printed. Should you have need for accents not shown, write us, as additions are constantly being made and may be on hand.

Accented characters are priced at 20c onnce, not less than I ounce of a character, minimum order 60c, or at the regular price of sorts where not less than I pound of a character is ordered.

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THIS SECTION presents a complete showing of our popular Handy Box Line, comprising 120 varieties of Ornaments, Signs, Fractions, Initials and other characters not usually furnished with the regular fonts.

This method of packing and marketing was originated by Trade Monotypers (now Baltimore Type and Composition Corporation), and the little fonts are all that the name implies. The boxes themselves are telescope style, substantially constructed of chip board reinforced with strong kraft paper covering, and provide in themselves easily accessible and permanent storage for the characters

they contain.

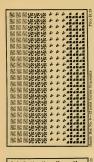
Each illustration is a printed proof of the entire contents of the box. Order Handy Boxes by number printed under each specimen.



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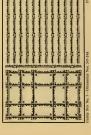
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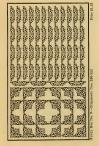










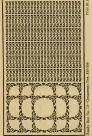






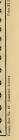
















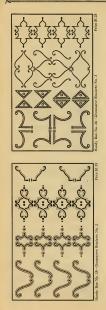


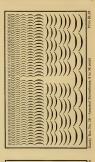




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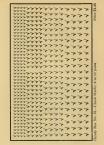


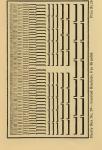


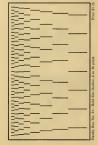












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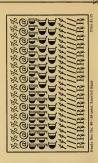
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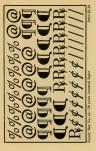
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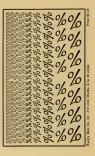
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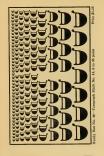
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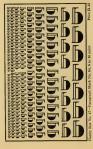


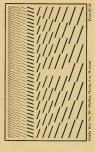




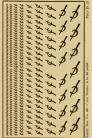














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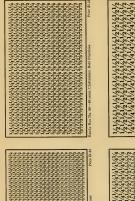
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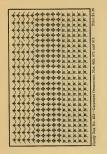
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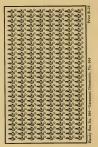




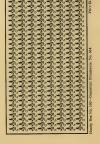








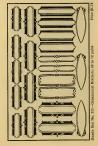




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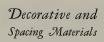
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N the following pages is displayed our line of piece borders, ornaments, initials, holiday decoration and a number of suggestions for forming initials from stock piece borders and strip rule. Many new items are here presented as well as the older favorites.

Strip rule and border, leads and slugs, metal furniture and other spacing material are also listed in this section.



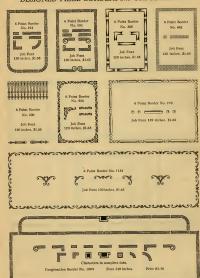
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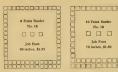
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Job Font

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Job Font

60 inches, \$1.45









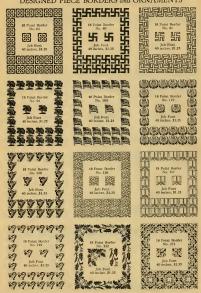


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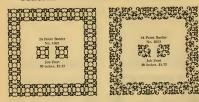












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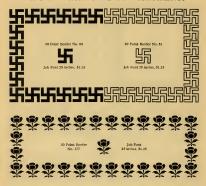
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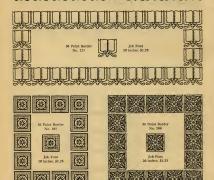
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DESIGNED PIECE BORDERS and ORNAMENTS

10 Fourth Render

10 Fourth



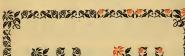






## COMBINATION HOLIDAY BORDERS

Font 40 inches, \$1.25 Font 80 Inches, \$2.50, (40 inches each co









Font 80 inches, \$2.50, (40 inches each or

## HOLIDAY BORDERS

Holiday Border No. 711-A for 1 color Font 20 inches, \$1.25

iday Border No. 712-B for 2 colors. Font 40 inches, \$2.50 20 inches each color) Font 20 inches, \$1.25

Holiday Border No. 714-A for 1 color.

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Font 40 inches, \$2.50 (20 inches each color) Font 20 inches, \$1,25

Holiday Border No. 716-A for 1 color. Font 40 inches, \$2.50 (20 inches each color) Font 20 inches, \$1.25

Font 20 inches, \$1.25

Holiday Border No. 964-A for I color. Font 20 inches, \$1.25

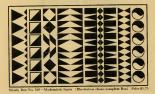
## COMBINATION BORDERS







## MODERNISTIC SPOTS



A few practical suggestions in one and two colors.

All characters used here contained in Handy Box No. 120



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# BORDERS

and run dark part over white spr

es, \$1.25

69, 538, 1239, 1243 and 1244 in 2 colors turn half way round

12 pt. No. 1239 Font 60 inches, \$1.45

6 pt. No. 60 Font 120 inches, \$1.65

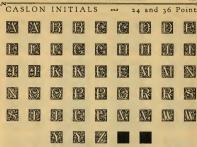


Illustration shows characters contained in Handy Box No. 96 (See Handy Box Section, page 124)

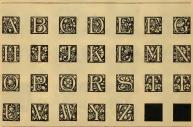
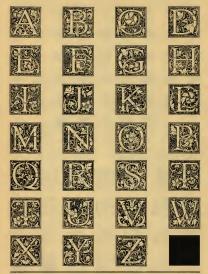


Illustration shows characters contained in Handy Box No. 97 (See Handy Box Section, page 125)

643

60 Point

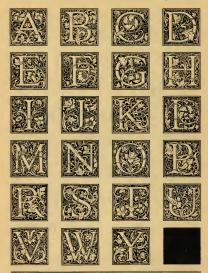


60 point font containing one of each letter of the alphabet, one extra letter T and three tint blocks, \$3.50. Single characters 25c each

## GOUDY INITIALS

640

72 Point



⁷² point font containing one of each letter of the alphabet, one extra letter T and three tint blocks, \$4.50. Single characters 30c each.

### GOUDY HAND TOOLED ITALIC SWASH

36 Point

(This specimen illustrates the complete font)

AAABBCCD DEEEEFFGG HHIIIIIKK LLMMNNN OOOPPQRR RSSSTTTUU UUWWXYYZ a a e e k k m m nhttvvww Dec Dec 😝 😝 🧗 🧗 🖟 🧣 🤋

## FORMED INITIALS



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12 Pt. Border No. 651 3 Pt. Rule No. 18



12 Pt. Border No. 155 3 Pt Rule No. 18



3 Pt. Rule No. 410



6 Pt. Border No. 1132 3 Pt. Rule No. 410



12 Pt. Border No. 497



12 Pt. Border No. 484





18 Pt. Border No. 604 3 Pt. Rule No. 3428



18 Pt. Border No. 1022 6 Pt. Rule No. 985



6 Pt. Rule No. 31 and 3 pt. No. 3428



18 Pt. Border No. 575 6 Pt. Rule No. 5318 and No. 18





18 Pt. Border No. 651 3 Pt. Rule No. 3428

## FORMED INITIALS



No. 6670 3 Pt. Rule No. 410



14 Pt. Border No. 1023 6 Pt. Rule No. 3562



6 Pt. Piece Border No. 19 3 Pt. Rule No. 3428



6 Pt. Piece Border No. 9 3 Pt. Rule No. 410



18 Pt. Border No. 1000 3 Pt. Rule No. 3428



6 Pt. Piece Border No. 137 3 Pt. Rule No. 3428



14 Pt. Border No. 1022 6 Pt. Rule No. 418



18 Pt. Border No. 776 3 Pt. Rule No. 3428



18 Pt. Border No. 1032 6 Pt. Strip Border No. 3428 3 Pt. Rule No. 3428



Combination Border No. 640 6 Pt Rule No. 5318 3 Pt. Rule No. 18



Rule Tips No. 3 3 Pt. Rule No. 410



12 Pt. Border No. 4 3 Pt. Rule No. 410



18 Pt. Border No. 776 3 Pt. Rule No. 3428



36 Pt. Border No. 852 3 Pt. Rule No. 410

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## Modern Christmas Cuts

UST the thing you have been waiting for to add a touch of Holiday cheer to the Christmas chition of the house organ, folder, greeting card, announcement, or what not. MODERN CHRISTMAS CUTS shown on these pages are presented in fifteen catchy designs for your approval.









## A STANDED BY CHANGE CHANGE CHANGE CHANGE

Modern Christmas Cuts—Continued













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## Modern Christmas Cuts-Continued





No. 12





## PRICES FOR MODERN CHRISTMAS CUTS 2 Color Electros

# RULES

## PRINTING

How often in printed pieces, even the "better jobs," do we see a strip of pieced rule. This "bugbear" of broken and pieced rule can well be overcome by the use of our Strip Rule and Border. Time and labor are saved in the composing and the press rooms by the use of this material. Make-ready is lessend, the impressions are even and clean.

Our Strip Rule and Border is made from a special hard metal, tried and tested through our years of experience, and its lasting qualities have been proved through many long runs.

## STRIP RULE and BORDER

2 and 3 point Rule and Bo	rder	6 and 12 point Rule and Border
5 to 25 lbs	35c lb.	5 to 25 lbs 30c lb.
25 to 50 lbs	34c lb.	25 to 50 lbs 29c lb.
50 to 100 lbs	33c lb.	50 to 100 lbs 28c lb.
Prices for	larger qua	ntities on application.
2 pt. No. 10		6 pt. No. 18
2 pt. No. 31		6 pt. No. 3428
2 pt. No. 41		
2 pt. No. 50		6 pt. No. 410
2 pt. No. 18		6 pt. No. 65
2 pt. No. 38		6 pt. No. 916
3 pt. No. 10		6 pt. No. 979
		6 pt. No. 980
3 pt. No. 31		
3 pt. No. 41		6 pt. No. 983
3 pt. No. 50		6 pt. No. 984
3 pt. No. 38		6 pt. No. 985
3 pt. No. 18		6 pt. No. 4281
3 pt. No. 3428		6 pt. No. 3481
3 pt. No. 410		
3 pt. No. 65		6 pt. No. 4481
3 pt. No. 810		6 pt. No. 48
3 pt. No. 892		6 pt. No. 68
6 pt. No. 10	-	6 pt. No. 5318
6 pt. No. 10 (Centered)	-	6 pt. No. 633
		6 pt. No. 648
6 pt. No. 31	_	
6 pt. No. 41		6 pt. No. 5618
6 pt. No. 50	_	6 pt. No. 610

## Strip Rule and Border-Continued

6 pt. No. 371	6 pt. No. 595
6 pt. No. 1571	6 pt. No. 597
6 pt. No. 147	6 pt. No. 640
6 pt. No. 357	напираниний принципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринципринцинципринципринципринципринципринципринципринципринципринципринципр
6 pt. No. 47	6 pt. No. 642
6 pt. No. 418	6 pt. No. 661
6 pt. No. 3562	6 pt. No. 810
6 pt. No. 4525	6 pt. No. 892
6 pt. No. 91	6 pt. No. 936
6 pt. No. 95	the first fi
6 pt. No. 139	12 pt. No. 10 (Centered)
Pt. No. 140	12 pt. No. 9457
6 pt. No. 142	12 pt. No. 9674
92525545556555555555555555555 0 pt. No. 157	12 pt. No. 967
6 pt. No. 190	12 pt. No. 967
6 pt. No. 450	12 pt. No. 8831
6 pt. No. 589	12 pt. No. 740
6 pt. No. 582	12 pt. No. 585
6 pt. No. 592	200 an
pt. No. 593	~~~~
6 pt. No. 394	12 pt. No. 831

## LEADERS

METAL LEADERS are made on 6, 8, 10 and 12 point bodies and cast in pica units. The 6 point contains an assortment of 6 x6, 6 x12, 6 x24 and 6 x 36 pices; 8 point, 8 x 6, 8 x 12, 8 x 24 and 8 x 36; 10 point, 10 x 6, 10 x 12, 10 x 24 and 10 x 36; 12 point, 12 x 6, 12 x 12, 12 x 24 and 12 x 36.

6 pt. Leaders No. 20. 5 lb. Foot, \$2.15
8 pt. Leaders No. 20. 5 lb. Fant. \$2.15
10 pt. Leaders No. 20. 5 lb. Font, \$2,15
12 pt. Leaders No. 20. 5 lb. Foot, \$2.15
6 pt. Leaders No. 50. 5 lb. Foot, \$2.15
8 pt. Leaders No. 50. 5 lb. Foot, \$2.15
10 pt. Lenders No. 50. 5 lb. Foot, \$2.15
12 pt. Leaders No. 50. 5 lb. Foot, \$2-15

Leaders are packed in 5 lb. assorted packages and can also be furnished in bulk in any desired quantity at 43c lb. on orders for not less than one pound of a character.

# LEADS AND SLUGS

TEADS AND SLUGS of our manufacture are accurately made from new linotype metal, which enables the printer operating machine composition equipment and non-distribution to re-melt them freely with dumped forms without danger of injuring his metal alloy, and also assures greater value when sold as old metal.

They are made in 2, 3, 6 and 12 point and carried in stock in 24-inch strips or cut and trimmed to any desired length.

 5 and 10-lb. packages
 22c lb.

 120-lb. cases
 21c lb.

 Cut to any length over 10 picas, 4c lb. extra
 Under 10 picas
 time only

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A liberal supply of leads and slugs, to avoid the annoying piecing and patching, will help to make typesetting a pleasure for your compositors and the saving in time will more than offset the cost.

## SPACING MATERIAL

A SHORTAGE of spacing material in the composing room causes much lost time and diverts the compositor's mind from the job be has in hand. Spacing material is inexpensive—a plentiful supply will go far toward plugging the leak and keeping your compositors in the proper humor to deliver the best that is in them.

Quads and spaces are sold in job fonts—and 5-lb. packages. Buy them the most economical way to suit the needs of your own particular shop.

## Quads and Spaces

#### Assorted in Five Pound Packages

6 pt., 5 lbs., assorted\$2.15	24 pt., 5 lbs., assorted\$2.15
8 pt., 5 lbs., assorted 2.15	30 pt., 5 lbs., assorted 2.15
10 pt., 5 lbs., assorted 2.15	36 pt., 5 lbs., assorted 2.15
12 pt., 5 lbs., assorted 2.15	48 pt., 5 lbs., assorted 2.15
14 pt., 5 lbs., assorted 2.15	60 pt., 5 lbs., assorted 2.15
18 pt., 5 lbs., assorted 2.15	72 pt., 5 lbs., assorted 2.15

6, 8, 10 and 12 point packages contain assortment of 3, 4 and 5 to em spaces, 1 and 2 to em quads. 2 and 5 em quads.

I and 2 to em quads, 2 and 3 em quads.

14 and 18 point packages contain assortment of 3, 4 and 5 to em spaces, I and
2 to em quads, and 2 em quads.

24, 30, 36, 48, 60 and 72 point packages contain assortment of 3, 4 and 5 to em spaces, 1 and 2 to em quads.

Spaces and quads can also be furnished in bulk in any quantity of any point or set size at the following prices:

#### Em Quads and larger

48, 60 and 72 pt	35	c lb.

#### En Quads and 3, 4 and 5 em spaces

5 pt 80c lb.	18 pt. 3 em spaces-en quads 35c lb
5 pt. 2 em quads	24 pt. 5 em spaces
6 pt 65c lb.	24 pt. 3-4 em spaces-en quads, 35c ll
8 pt	30 pt
12 pt	36 pt
14 pt. 3-4-5 cm spaces 43c lb.	48 pt
14 pt. en quads	60 pt
18 pt. 4-5 em spaces	72 pt

### Assorted Job Fonts

6	pt									. \$	.73	, ,	18	3	pt										\$1	1.0	0	
8	pt										.70	)	24	٤	pt										ı	L.C	0	
12	pt										.61	6	30	)	pt										ı	1.6	Ю	
14	Dt										.5		36	5	pt										J.	1.0	0	

## METAL FURNITURE

AND CUT MOUNTING BASE

Baltimore Type and Composition Corporation Metal Furniture is very practical in that there is no shrinking, warping, or bulging of the spacing material in locked forms. It assures a tight, even, lock-up, climinating much piccing, dropped letters and "out-ofalignments", Sold in either labor saving fonts or strips of 24 inches



24 Inch Strip

#### 2 pica widths (solid) - - - - - 3, 4, 5 and 6 pica widths (cored) Labor Saving Fonts Containing an assortment of all widths and cast in 4, 5, 6, 8, 9, 12, 15, 18, 24 and 30 pica lengths. 25 lb. Font (2 pieces each size) -50 lb. Font (4 pieces each size) -14 00 100 lb. Font (8 pieces each size) -26.00 Special prices on large quantities Utility Labor Saving Fonts Font No. 1 containing 6 pica length and an assortment \$1.50 of 1, 2, 3, 4, 5 and 6 pica widths - - - - -Font No. 2 containing 5 pica length and an assortment of 1, 2, 3, 4 and 5 pica widths - - - -1.50 Font No. 3 containing 4 pica length and an assortment of 1, 2, 3 and 4 pica widths Can also be furnished in high material for mounting zinc and

copper etchings in 4, 5 and 6 pica widths, either 24-inch strips or cast to any desired length at the prices listed above.







